

CANADIAN MOVING PICTURE DIGEST

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RAY LEWIS
Editor and Publisher

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A Dream Comes True

THERE are all kinds of dreams including nightmares. No one has been able to satisfy all of us on what dreams really are, and how they are related to us consciously and subconsciously. Freud and other world-famous psychologists have analyzed and pigeon-holed dreams for us, but The Bible, perhaps the oldest interpreter of dreams tells us quite a different story.

Ever since the editor of this publication could indulge in daytime and night-time dreams, there has been the image of a "dream-theatre" and now this dream-theatre has come true.

The Pylon Theatre, College St. at Clinton, is a dream of a theatre, Toronto's finest theatre, officially opened by His Worship, Mayor Day, Thursday evening, October 26th, 1939, at 8 P.M.

The owners of The Pylon Theatre are Mr. Theodore M. Sterling, one of the members of Watt & Watt, Toronto brokers, and Mrs. Joshua Smith (Ray Lewis), editor of this publication who dreamed "the theatre beautiful" long, long ago.

The Pylon Theatre started its career off right by indulging in a Self-denial. It is so nice to have a party to celebrate an event, but the party was given up because the owners of The Pylon Theatre realized that we are at War; and what we can afford to give, should be given to institutions which are struggling to carry on the service which they have to offer.

His Worship, The Mayor, therefore, on behalf of the owners of The Pylon Theatre, presented seven checks, by way of donations to the Federation of Community Service, Federation of Catholic Welfare, Federation of Jewish Welfare, The Toronto Sick Children's Hospital, The Toronto Star's Santa Claus Fund, The Toronto Black Watch War Relief Fund and the Jewish Veterans' Branch 256, Canadian Legion, B.E.S. War Relief Fund.

A number of people have said to the owners of The Pylon Theatre that they were brave to build so beautiful a theatre in a district which is not fashionable, nor considered a big business centre; and in which people of modest enterprise and incomes reside. They have said to the owners, that The Pylon Theatre is good enough for Fifth Avenue, New York, or the most exclusive district of our city.

The owners of The Pylon are aware that a much cheaper structure could have been built, but theatres today are milestones of theatre progress, they are the reward to a public which has taken to its heart and purse the entertainment called The Movies. Nothing is too good for the Movie public today.

The combination of what this Movie Industry gives to the public in theatre-beauty, convenience and comfort, in quality entertainment, in relationship to the cost to the public, inspires us to declare that Motion Pictures are the biggest bargain the public can buy today.

The Pylon name was selected for our theatre because it belongs to the Age of the Classics and the Age of The Moderns. Its limit is the sky, for Pylons are the signal stations for flying today, they are aerial guides; and The Pylon Theatre is "your guide to good entertainment".

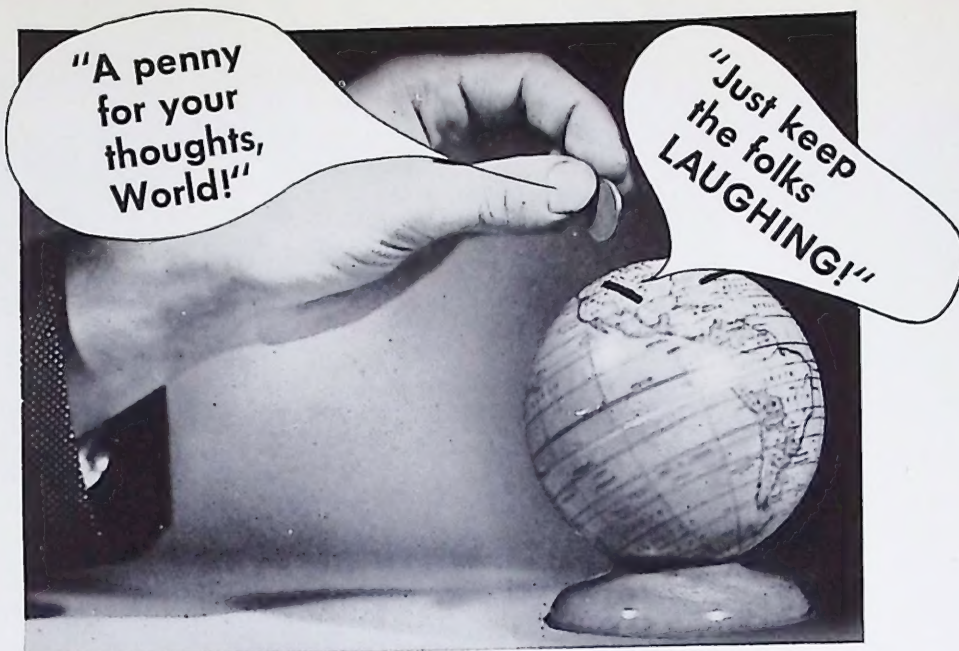
Like all other dreams this "dream of a theatre beautiful, to have and to hold", has changed. There is no Divine Rachel, nor Bernhardt, nor Fanny Davenport, nor Minnie Maddern Fiske, nor Ellen Terry, nor Modjeska, nor Eleanor Duse to hold us by the magic of their voice and dramatic powers.

There is no Booth, nor Barrett, nor Keene, nor Richard Mansfield, nor Sir Henry Irving, nor Sir Beerbohm Tree, players and producers whose histrionic ability and stage-craft make rosy our memories of stage days, but there are stars and producers who will present upon the Screen of The Pylon their great art and ability, a combination which has captured a world audience as its public; and there is a theatre good enough for your patronage!

PUBLISHED BY

CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED

250 SPADINA AVENUE, TORONTO 2



M-G-M's GOT WHAT THE WORLD WANTS! LAUGHS!

"THE WOMEN"

(Norma Shearer, Joan Crawford, Rosalind Russell)

"BABES IN ARMS"

(Mickey Rooney, Judy Garland)

MARX BROS. "AT THE CIRCUS"

(Groucho, Chico and Harpo)

"NINOTCHKA"

(Greta Garbo, Melvyn Douglas)

"ANOTHER THIN MAN"

(William Powell, Myrna Loy)



"M-G-M'S THE ONLY COMPANY READY WITH SO MANY BIG LAUGHING HITS!"



HAPPINESS IN EVERY BOX-OFFICE!

RAY PRESENTS



the dangers of an air-raid rather than the dangers of entertainment isolation.

Movies have been given the distinction of being moulders of fashion, of mass thought, but an analysis of such a power in relationship to the movies, and a survey of the pictures produced for a period of two decades will reveal that the Screen mirrors thought, perchance catches the shadow of the idea, or fashion which is to come, and reflects it in picture and story language upon the screen only.

The Screen has never been the leader of any ideology, nor has it created any new religion, nor political movement. It may have made popular a train of thought as conceived by the author of a book, or drama, giving the thought world-wide circulation which it would not have received in drama or book form.

The reason for such limited power of expression is not due to a sterility of creative ability, but is found in the very pattern of Motion Pictures, the latter which are expressions of entertainment, amusement, or recreation primarily and dominantly. Any preachments or problem theories which any motion picture story may contain must be secondary. It is a known fact in motion pictures that the producer, or director avoids preachments, or problem stories, that he aims to make his action swift and entertaining, easy to comprehend realizing that big ideas are slow of action; and have no place on a Screen which is obliged to get its idea and story moving after a few minutes of introduction.

NEVERTHELESS, The Screen has raised the standard of living by making it possible for rich and poor to congregate together in a theatre luxuriously appointed, and at a price of admission which the poor man can afford.

It has given a great public an opportunity to look into homes and boudoirs which are ultra-fashionable; and has inspired a flair in most women to be as beautiful and as fashionably dressed as a movie star. It has created the will to be beautiful.

The answer to what the Movies have, is found in the wide and international appeal which Movies have. The public has a habit of staying away from that which it does not like, or of which it is indifferent. Millions of people go to Movies because a good picture gives such complete satisfaction; and no one feels in attending a movie theatre that it is an extravagance.

In War Time Movies are a God-Send. They take your mind off Realities, they make you forget; and it is good, very good for men and women to learn to forget at times.

Considering their place in the affection of the people, how little it costs the public for their indulgence, the expense of their production, their power to serve, the expense of operation,

any proposed taxation should be most carefully studied before it is imposed.

EXHIBITORS have just passed through a bad summer, the worst for many years. They have been obliged, in order to compete with new theatre-building, to introduce additional overhead charges and expenditures which will take some time to absorb.

The last war was responsible for the introduction of a tax which became known as an amusement tax. As bad as it was, for the collection of a few pennies from the public through tax tickets was a bit of a nuisance, it is a fairer method of taxation than the one suggested which would tax the exhibitors' gross receipts.

Every theatre has a certain budget of expense, but such expenditures vary from day to day, or week to week because the exhibitor is never selling the same product.

At the end of a year's business most exhibitors feel that they are fortunate in having paid their bills; and had a living out of their investment and efforts.

Some make substantial profits, but the latter class are the minority. We are not referring to circuits or combines, but Independents, the latter which have no paying houses to carry the overhead of the losing theatres.

BEFORE our Government, or any official body considers the taxation of Movie Theatres as a War-time necessity, it might be helpful to consider the extent of the Movie theatres present taxation.

If pennies were not of importance to the people, our Governments would not have introduced penny stamps and penny banks. Millions of pennies make millions of dollars; and since everyone is contributing, and must contribute a percentage of what they have and earn to War-time demands, it is a comfortable feeling to be able to go somewhere, to be able to buy something which does not bring up a picture of War-time taxation.

The Movies should be an "escape", for in the use of the theatre and the screen, our governments will receive such values as cannot be measured in pennies and dollars.

Theatres are giving away thousands of dollars by permitting their theatres to be used for benefit performances, free admission of soldiers, etc. No other business, or industry is giving away what it has to sell to anyone free; they make certain yearly donations. The exhibitor, also, aside from his free admissions, etc., makes his contribution as a theatre and as an individual giver to various charities.

The fact that some theatres can afford to operate at a very low admission price keeps them in business. A few pennies of an increase to meet taxation could put these theatres out of business; and lose for the Government the other taxes which it now collects from these theatres in operation.



The Canadian Moving Picture Digest

Entered as Second Class Matter

RAY LEWIS - - Editor and Publisher

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"EAGLE AND HAWK" WITHDRAWN BY PARAMOUNT

Toronto, Ont. — Paramount Pictures has announced the withdrawal of "The Eagle and The Hawk", film featuring Cary Grant and Carole Lombard, and have cancelled all bookings on this picture. Reason is given that the picture contains certain material, dealing with war in the air, and was made at a time when peace talk and the futility of war was considered good film material. It is felt to be an unsuitable film for exhibition in a country now at war.

COLUMBIA HALVES DIVIDEND

New York, N.Y. — At the meeting of the Board of Directors of Columbia Pictures Corporation the company declared a dividend payable on November 15th, half of the regular quarterly dividend of \$.68¾. Owing to unsettled conditions in Europe the decision was made to pay only one-half of the regular preferred dividend.

Shooting The Stars

Metro - Goldwyn - Mayer has assigned Helen Gilbert, who made her debut in "Andy Hardy Gets Spring Fever", to team with Robert Young in "Florian", based on the best seller by Felix Salten. This will be Winfield Sheehan's first production for M-G-M. Ruth Gordon has been signed by Warner Bros. for the lead opposite Edward G. Robinson in "The Story of Dr. Ehrlich". Jane Bryan has been promoted to stardom as the result of her performance in "We Are Not Alone", in which she played the feminine role opposite Paul Muni. Albert Lewin has become associated with David L. Loew, who will produce for release through United Artists. Mr. Lewin has worked with both M-G-M and Paramount. Metro-Goldwyn-Mayer has signed Melvyn Douglas to a new long term contract. Anatole Litvak has been assigned to direct "And It All Came True" as his next assignment for Warners. D. W. Griffith returns to production once more with "1,000,000 B.C.", to be produced at Hal Roach Studios for release through United Artists. Already cast in this film are Lon Chaney, Jr., John Hubbard, Victor Mature and Carole Landis. Darryl F. Zanuck has assigned Milton Sperling to prepare a script for a picture based on the evolution and history of the old western films, fol-

lowing the reception accorded "Hollywood Cavalcade". John Garfield has joined the cast of "And It All Came True", screen play based on the Louis Bromfield novel entitled, "Better Than Life". Ann Sheridan and George Raft have also been assigned to work in this picture. Merle Oberon reports at the Warner Bros. Studio this week to begin work on her starring role opposite George Brent in "We Shall Meet Again". Metro-Goldwyn-Mayer has purchased the screen rights to "Escape", the novel by Ethel Vance, story of a German actress who makes a success in America, is lured back to her native country for pretended settlement of an estate and then imprisoned by the secret police for spreading anti-Nazi propaganda. Joan Bennett will sing two new song hits in her forthcoming Wanger film, "The House Across The Bay". Lloyd Nolan has joined the cast of "Johnnie Apollo" at 20th Century-Fox. Miriam Hopkins will star opposite Errol Flynn in "Virginia City" at Warners. Metro-Goldwyn-Mayer is preparing another film for Ann Sothorn, "Congo Maisie", following the success of the film "Maisie". Miss Sothorn will appear as an entertainer who gets stranded with her troupe at a rubber plantation in Liberia.



Reproduction of window display on "The Women", during the second week's run of the film at Loew's, Toronto. Six windows of the Robert Simpson Company (departmental store) featured models displaying women's clothing, with studio props, cans of film, etc., and the Loew's Theatre sign as a backdrop. Dewey Bloom (Metro-Goldwyn-Mayer), and John Clarke and Stan Goslin of Loew's arranged this swell tie-up.

MRS. GANETAKOS PASSES

Montreal, Que.—Mrs. George Ganetakos, wife of the President of United Amusements Limited, company controlling many theatres in Montreal and Quebec, passed away last week-end at Montreal.

Many Toronto friends and representatives of the film industry, attended the funeral and sent messages of condolence to Mr. Ganetakos and son Jimmy, expressing their sympathy in their loss.

WINNIPEG PLAYHOUSE

15th INDEPENDENT HOUSE

Winnipeg, Man. — Another independent theatre has been added to the 14 already operating in Winnipeg and suburbs.

Approval of the leasing of the Playhouse Theatre, Market St. east, to the Manitoba Amusement Co., Ltd., for a period of two years at a monthly rental of \$400 was granted by the city finance committee this week.

Acting upon a recommendation of its property sub-committee, the finance committee agreed to accept a deposit of \$1,200 as the first three-months' rental. The lease is to date from Dec. 1, and the company is given an option to renew the lease for one year at the end of the two-year period.

The company, as being composed of Max Freed, Joseph Freed and George Harvey, has indicated it will operate the theatre as a moving picture house. It said it intended to open negotiations to purchase the theatre in the near future. This theatre was erected in 1906 by the Pantages Theatre Circuit at a cost of \$750,000.

STEINHART JOINS NAVY

Toronto, Ont. — Irwin Steinhart of the Manor Theatre, has joined the navy. Taking his place at the theatre, during his absence for training purposes, is his younger brother.

The Manor Theatre will be host to the Kingston Road Business Men's Association in connection with the Frolic which will be held there soon.

Open Pylon Theatre, Toronto

Toronto, Ont.—The Pylon Theatre, on College Street at Clinton, was formally opened by Mayor Ralph Day, at 8 P.M., Thursday, October 26th. The opening of this theatre, operated in co-partnership by Mrs. Joshua Smith (Ray Lewis) and Mr. Theodore M. Sterling, was largely attended by the representatives of the film industry.

Before a large audience, present by invitation only, His Worship was introduced by Manager Chris Holmes, and after officially pronouncing The Pylon Theatre open, cut the ribbon across the stage, and called upon the representatives of the following charities: The Federation of Community Welfare, The Federation of Catholic Welfare, The Federation of Jewish Welfare, The Sick Children's Hospital, The Star Santa Claus Fund, The Black Watch War Relief Fund, and The Jewish War Veterans, Canadian Legion, B.E.S. Branch 256, War Relief Fund, to receive checks from the Pylon Theatre owners, to commemorate the occasion of the Opening of The Pylon Theatre.

This charitable action on the part of Mr. T. M. Sterling, President, and Mrs. Joshua Smith, Treasurer, rather than holding the reception after the theatre opening, which had been planned to take place at the Royal York Hotel, was considered a most thoughtful and generous gesture, particularly in these times when we are at war and the various Community Welfare Campaigns are underway in Toronto this week. The publicity created considerable goodwill.

The theatre, which was designed by Architect Ben Swartz, combines the most symmetrical of lines, with effective theatrical effects. The front is

brick and black and Chinese red vitrolite. A pylon, built of glass bricks and illuminated, extends up the centre of the house above the box-office, which is constructed of glass brick also with black vitrolite base. Well-provided with shadow boxes, the lobby is partially mirrored and a fountain graces the central wall of the lobby. The interior features a soft colour scheme, in muted tones of turquoise blue with red and silver trim. The ceiling is most unusual, employing blue neon and gold fluorescent lighting. Side troughs feature blue neon lights. The house seats 749, is auditorium type, and most spacious. The chairs are red with green upholstery, the carpets also red.

Upstairs is the lounge where smoking is permitted, and doors lead off to ladies and men's rooms. The colour scheme of natural, red and green is carried out in this part of the theatre also. The projection room is very well planned.

The building has two stores, also at the left is a separate entrance to a dance hall and roller-skating rink which is located at the rear of the theatre. This separate entrance allows sufficient wall space for shadow boxes, so that the theatre utilizes these also for the advertising matter on their coming attractions. Built in a very congested neighbourhood, the theatre will pave the way for many improvements in the district.

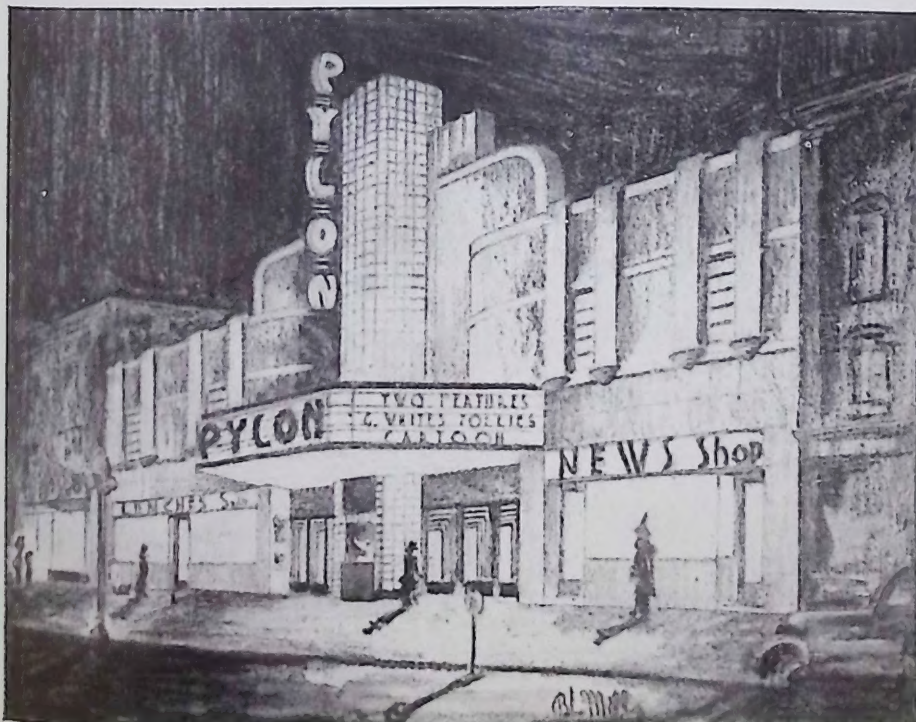
A 20-page Souvenir Programme was distributed at the Opening. Much credit for the colour scheme and furnishings of the theatre, was given to Mrs. Theodore Sterling, wife of the President of the company.



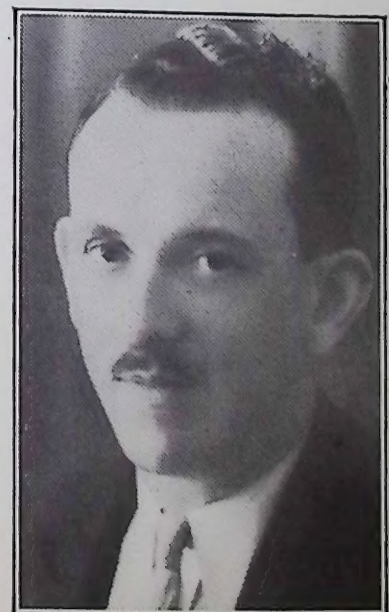
THEODORE M. STERLING
President, Pylon Theatre Company



RAY LEWIS
Treasurer, Pylon Theatre Company



Pylon Theatre, College St. at Clinton, Toronto, Ont.



CHRIS G. HOLMES
General Manager

"Mr. Smith Goes To Washington" Capitol Box-Office - - "Dead End Kids On Parade" Okay

"MR. SMITH GOES TO WASHINGTON"

COLUMBIA

AS this climax with Columbia Pictures, Frank Capra has produced a motion picture that can stand comparison with any of his previous Academy Award winners, and almost-winners. It can be stacked up against such films as "Mr. Deeds Goes To Town", "Lost Horizon", "It Happened One Night", "You Can't Take It With You", and in no single department can it be said that "Mr. Smith Goes To Washington" fails to uphold the Capra tradition.

Story is one that you can imagine Capra enjoyed making, since he is known to be interested in the political life of his adopted country. It is a story of corrupt politics, a State held in the palm of a selfish, profit-seeking machine, and how into this bed of thorns comes a clean, unspoiled youth, an idealist. How this boy, suddenly thrust into the limelight, having been made U.S. Senator by a Governor who figures the youth will be harmless, becomes a man among men, a man whose personal efforts, chiefly a one man filibuster on the floor of the senate, finally overthrows the machine, makes a tale that will hold you breathless for the whole 126 minutes of the film. Woven into this sketch is the love story of a hardened Washington secretary, who falls for young Lochinvar, and helps him in his crusade, and also included is the tragedy of the Senior Senator of the State, who once had the same ideals "Mr. Smith" possesses, but chose the line of least resistance.

As "Mr. Smith", the Boy Ranger who becomes a Senator, Frank Capra couldn't have made a better choice than Jimmy Stewart, the tall, gangling actor with the bashful manner. Capra had worked with Stewart before, having had him in the lead in "You Can't Take It With You". He knew just what Jimmy could do, and James gave his all, which proved eminently satisfactory. As the girl, Jimmy's 'light-o-love', the producer chose his favorite leading lady, Jean Arthur, the gal with that funny voice that 'gets' you. For the other leading roles in his little play, he chose such well-known players as Thomas Mitchell, Claude Rains, Edward Arnold, Guy Kibbee, H. B. Warner, Eugene Pallette, Beulah Bondi, Harry Carey, Astrid Allwyn, Ruth

Donnelly, Grant Mitchel and Porter Hall. Nearly all of these players have appeared under Capra direction in other hits, an interesting coincidence, if such it is.

This is James Stewart's best break in pictures to date. Previous to this he has had the leading male role in dozens of films, with each picture increasing his box-office appeal and prestige. His role opposite Carole Lombard in "Made For Each Other" established him as a fine dramatic star, as well as a capable comedian; and as "Mr. Smith" he adds innumerable garlands to an already impressive collection of laurels. It is quite likely that he may receive an Academy Award nomination for his performance in this picture, although it is rather early in the season for such predictions.

Jean Arthur, following up her recent success in "Only Angels Have Wings" and other pictures, has a role considerably subordinated to Stewart's, but she scores every minute she is on the screen.

Of the others, I best enjoyed Thomas Mitchell as the embibing reporter in love with Jean Arthur. Claude Rains is excellent as the Senior Senator of the State and Edward Arnold gives one of his stock "big shot" performances. Veteran Harry Carey certainly gives a stirring bit as the Vice-President, playing the part with the same dry humour that the layman has become accustomed to associating with Vice-President John Nance Garner. The similarity may be purely coincidental.

The film has many highlights, but the highest of all comes when "Mr. Smith", having spoiled a scheme of the machine to put across a dam bill which reaks with bribery and corruption, finds himself faced with expulsion from the Senate, on some false charges introduced by the Senior Senator at the request of the machine. "Senator Smith", with sideline coaching from the gallery by Jean Arthur, and the occasional tip from the Vice-President, opens up a one-man filibuster lasting over 24 hours. Who breaks first, "Senator Smith" or the party? The answer to that is the thrill-packed climax of the picture.

Despite the patriotic American angle, "Mr. Smith Goes To Washington" should prove an exceptional money-maker in Canada, and any democratic country. Make way for extended runs.

"THE DEAD END KIDS ON DRESS PARADE"

WARNER BROTHERS

WHETHER the "Brain Trust" at Warner's decided that the public was tiring of seeing the "Dead End Kids" cast as roughneck hoodlums, or whether they figured that by putting the Kids in uniform, and making them undergo military discipline, even if it was only make-belief, would take some of the reputed wildness out of them, will probably never be revealed to the world at large; but whatever the cause, let it be known that the result is satisfactory.

Film opens with about five minutes of quite unnecessary clichés to bring to the story from 1918 up to 1939. John Litel is shown being saved from death by a fellow American officer, then comes the Armistice, Prohibition, the crash of '29, the bread lines of '30 and '31, Roosevelt's election, and so on up to the present day, pictured by marching soldiers of France, England and Germany. In the veterans' hospital at Fort Washington, the officer who had saved Litel's life, lies dying. Litel promises to look after the dying man's son, to take him to the Washington Military Academy, of which he is commandant. But the son has become a denizen of the gutter, a tough kid whose warped mind is fast leading him towards prison. Litel tricks him into entering W.M.A., but Leo Gorcey is a misfit there. Finally, he attempts to leave the school, but the cadets, headed by Billy Halop, try to stop him. In a tussle, Gorcey pushes Halop through an upper-storey window, and the boy is seriously hurt. This brings Gorcey to his senses, and when Halop persuades the commandant to give Gorcey another chance, Gorcey digs in, and not only leads his class in all subjects, but while on manoeuvres, enters a flaming arsenal, to save a friend.

The principals all do good work, with Leo Gorcey and Billy Halop the standouts. Frankie Thomas also does well in a small bit. Other 'Dead End Kids' with roles in the picture include Bobby Jordan, Gabriell Dell, and Huntz Hall. Cissie Loftus has a small part in the opening scenes.

The theme is not new, but the manner of presentation is very good. The production has been given considerable dressing up, and as such will prove an excellent supporting picture on a dual program.

Running time—58 minutes.

Resume of Pictures Reviewed In October

METRO-GOLDWYN-MAYER

"THE WOMEN"

STARRING Norma Shearer, Joan Crawford, Rosalind Russell. Directed by George Cukor.

"One of those SMASH HITS associated for years with the trade-mark of Metro-Goldwyn-Mayer . . . should shatter box-office records wherever it is booked . . . one long riot of laughter from beginning to end . . . will be included in any list of 'ten best'."

"LADY OF THE TROPICS"

STARRING Robert Taylor and Hedy Lamarr. Directed by Jack Conway.

"A torrid tome of the most torrid type . . . will encounter no difficulty at the box-office . . . film gives Miss Lamarr an important place in the American film industry, but it will take at least one more important picture to raise her to the level her beauty commands."

"ON BORROWED TIME"

STARRING Lionel Barrymore and Sir Cedric Hardwicke, with "Bobs" Watson. Directed by Harold Bucquet.

"Contains an abundance of human interest and down-to-the-earth comedy and drama, that should receive hearty acclaim . . . theme is a provocative one, but handled in such skilful fashion that no one could take offense."

20th CENTURY-FOX

"THE RAINS CAME"

STARRING Tyrone Power, Myrna Loy and George Brent. Directed by Clarence Brown.

"Screen adaptation of Louis Bromfield's novel presents an earthquake and flood to rival 'San Francisco's' earthquake and 'In Old Chicago's' fire, as well as uncovering a new discovery in 18-year-old Brenda Joyce, who rates rave notices for her initial screen performance."

"HOLLYWOOD CAVALCADE"

STARRING Don Ameche and Alice Faye. Directed by Irving Cummings.

"A 'Cavalcade' of the motion picture industry from the pie-throwing days of the Mack Sennett comedies to the introduction of talking pictures . . . produced by the company that ten years ago won the Academy Award with a 'Cavalcade' of British history."

"FRONTIER MARSHAL"

STARRING Randolph Scott, with Cesar Romero, Nancy Kelly and Binnie Barnes. Directed by Allan Dwan.

"A rip-roaring saga of the early days of Tombstone, Ariz., centred around the colorful career of the town's most famous citizens, Marshal Wyatt Earp and Doc. Halliday . . . paced with action throughout . . . general audience appeal."

"ADVENTURES OF SHERLOCK HOLMES"

STARRING Basil Rathbone and Nigel Bruce. Directed by Alfred Werker.

"Second of 20th Century-Fox's new series dealing with the adventures of the late Sir Arthur Conan-Doyle's fictional hero of Baker Street . . . more exciting, more interesting, better produced than 'Hound of Baskervilles' . . . well suited for top listing on a double-bill, and should be able to single successfully in many spots."

RKO RADIO

"FIFTH AVENUE GIRL"

STARRING Ginger Rogers, with Walter Connolly, Veree Teasdale, Tim Holt and Franklyn Panghorn. Directed by Gregory La Cava.

"Geared to high grosses, this handsome piece by Gregory La Cava once more establishes Ginger Rogers as a first class comedienne . . . both in the comedy sequences and the dramatic moments Ginger Rogers is the mistress of every situation . . . will boost her box-office prestige."

WARNER BROTHERS

"ESPIONAGE AGENT"

STARRING Joel McCrea, Jeffrey Lynn and Brenda Marshall. Directed by Lloyd Bacon.

"Another of those topical pictures, as modern as to-day's newspaper . . . A thriller from the opening minute to the final fadeout . . . its draw in Canada may be somewhat limited, due to excessive American flag-waving . . . strongly anti-Nazi . . . Brenda Marshall makes a brilliant debut."

"RETURN OF DR. X"

STARRING Wayne Morris, Humphrey Bogart, with Dennis Morgan, John Litel, Rosemary Lane and Lya Lys. Directed by Vincent Sherman.

"A thriller of the 'horror' school containing much material reminiscent of the original 'Doctor X' . . . not recommended for small children nor expectant mothers."

SHORT SUBJECTS

"FASHION FORECAST No. 5"

20th CENTURY-FOX

LATEST in Vyvyan Donner's popular series, featuring America's most beautiful models, wearing the world's most beautiful gowns, ensembles, furs, etc. The popularity of that little fur-bearing animal, the mink, is very much in evidence, with mink and black a popular combination. The hats still look screwy to us, but what chance has a mere male got in this world of feminine foibles! Ilka Chase's narratory will amuse the sophisticated audiences. The girls, the gowns and the color are all the last word in beauty.

Running time—10 minutes.

"ASH CAN FLEET"

METRO-GOLDWYN-MAYER

THIS is a short version of the 20th Century-Fox production, "Submarine Patrol", without the love interest, without the comedy, and without the incidentals. It is also plug for Metro-Goldwyn-Mayer's forthcoming production, "Thunder Afloat", which is based on the same theme as "Submarine Patrol". Short opens with an interview with the late President von Hindenburg, in which the General is claimed to have revealed that an American, David Bushnell, who lived during the days of the American Revolution, was chiefly responsible for the defeat of Germany in 1918. Mr. Bushnell invented the submarine and the depth bomb. The Germans took up the submarine, and risked their whole chances of victory on unrestricted sub warfare, but Bushnell's other invention, the depth charge defeated the sub campaign. Production value is high, and the short contains much of interest in view of present day conditions.

Running time—11 minutes.

COLUMBIA

"U-BOAT 29"

STARRING Conrad Veidt, Valerie Hobson and Sebastian Shaw. Directed by Michael Powell.

"Lacking only an outstanding comedy characterization, this new picture produced in England by Irving Asher is comparable in every other way to his 'Clouds Over Europe' . . . an exciting, intriguing drama, with occasional comedy relief, and with sufficient romantic interest to satisfy the sentimentalists."

Thomas Shiels, Olympia Theatre, Vancouver, Veteran B.C. Exhibitor

Passes Away After Brief Illness

British Columbia Passes New Order

THEATRE REQUIRES ONE PROJECTIONIST IN BOOTH

Victoria, B.C. — The Provincial Government here, has passed a new order to deal with the matter of projectionists in theatres in this province. Now only one projectionist is required in a booth during the operating hours for all theatres open 40 hours or less per week.

This action followed the requests from Independent exhibitors who felt that they could not stand the cost of the wages of the additional operator in their booth, which was a necessity

PROMOTE PHIL. VAUGHAN

Winnipeg, Man. — Phil. Vaughan, divisional manager of Universal Film Corporation for British Columbia, with headquarters in Vancouver, has been promoted to the post of manager of the Winnipeg office, with jurisdiction over Manitoba, part of Saskatchewan and the Lake of the Woods district in Ontario. Mr. Vaughan formerly lived in Winnipeg and Calgary while engaged in the film industry. He will begin his new duties Nov. 15.

HOST ROYAL ARTILLERY

Moose Jaw, Sask. — The Capitol Theatre, under the managership of Jack Fields, has played host twice to the 77th Field Battery, Royal Canadian Artillery. Major Lionel Jones, commanding officer, has expressed his gratitude in an interview with the Moose Jaw Times.

YORK THEATRE OPENS

St. John's, Newfoundland — The York Theatre, known in other years as the Queen, has been re-decorated and completely made over into a modern theatre by J. P. Kiely. The theatre was formerly owned by J. J. Duff. The opening picture was "The Mikado". Mr. Kiely of St. John's and Montreal, also operates the Crescent and Nickle Theatres.

under the prevailing cinematograph rulings. The suburban houses which operate during evening and Saturday matinees, will benefit from this new order, as will the theatres located in British Columbia towns, the latter which cannot afford this extra expense.

The projectionists' union plans to fight the bill on the grounds that some 118 operators will be thrown out of work, and that some \$195,000 in wages will be lost annually.

ELECTED ROTARY PRESIDENT

Penticton, B.C. — J. H. Black, manager of the Capitol Theatre here, has been elected to the presidency of the Penticton Rotary Club.

HARRY WILSON NEW REGENT MANAGER

Brockville, Ont. — The new Regent Theatre on King Street, was officially opened with Harry Wilson in charge.

The theatre was first opened on September 18th of 1911, but was gutted by fire two years ago. The new building has a seating capacity of 1,000, is completely fireproof throughout, and modern in design and equipment.

Harry Wilson was formerly assistant manager at the Capitol Theatre, Ottawa, starting as an usher under Ray Tubman's management.

SAINT JOHN VISITORS

Saint John, N.B. — Visitors at the Saint John Film Exchanges recently have been R. R. Kertson of the Opera House, Grand Falls, N.B., and Carl Nelson, Community Theatre, Parrsboro, N.S.

Trans-Canada Showings

TORONTO

IMPERIAL

"Hollywood Cavalcade" (20th Century-Fox), with Alice Faye and Don Ameche.

LOEW'S

2nd week. "The Women" (Metro-Goldwyn-Mayer), with Norma Shearer, Joan Crawford and Rosalind Russell.

SHEA'S

"Hell's Kitchen" (Warner Bros.), with the "Dead End Kids".

UPTOWN

"Honeymoon in Bali" (Paramount), with Madeleine Carroll, Fred MacMurray and Allan Jones.

MONTREAL

CAPITOL

2nd week. "Thunder Afloat" (Metro-Goldwyn-Mayer), with Wallace Beery, Chester Morris and Virginia Grey.

LOEW'S

"The Women" (Metro-Goldwyn-Mayer), with Norma Shearer, Joan Crawford and Rosalind Russell.

ORPHEUM

4th week. "The Man In The Iron Mask" (Small-U.A.), with Louis Hayward and Joan Bennett.

PALACE

"Nurse Edith Cavell" (RKO Radio), with Anna Neagle, Edna May Oliver and George Sanders.

PRINCESS

"Espionage Agent" (Warners), with Joel McCrea and Brenda Marshall, also "No Place To Go" (Warners-F.N.), with Fred Stone and Gloria Dickson.

SAINT JOHN

CAPITOL

"Thunder Afloat" (Metro-Goldwyn-Mayer), with Wallace Beery, Chester Morris and Virginia Grey.

STRAND

"Confessions of a Nazi Spy" (Warners), with Edward G. Robinson, also "Broadway Musketeers" (Warners), with Ann Sheridan, Margaret Lindsay and Marie Wilson.

MAYFAIR

"The Sun Never Sets" (Universal), with Douglas Fairbanks, Jr., Basil Rathbone and Virginia Field.

WINNIPEG

CAPITOL

"The Women" (Metro-Goldwyn-Mayer), with Norma Shearer, Joan Crawford and Rosalind Russell.

GARRICK

3rd week. "The Real Glory" (Goldwyn-U.A.), with Gary Cooper, David Niven and Andrea Leeds.

LYCEUM

"The Man They Could Not Hang" (Universal), with Boris Karloff, and "Lone Wolf Spy Hunt" (Columbia), with Warren William.

METROPOLITAN

"U-Boat 29" (Columbia), with Conrad Veidt, also "The Day The Bookies Wept" (RKO Radio), with Joe Penner and Betty Grable.

CALGARY

CAPITOL

"The Rains Came" (20th Century-Fox), with Myrna Loy, Tyrone Power and George Brent.

PALACE

"The Under-Pup" (Universal), with Gloria Jean, Robert Cummings and Nan Grey, also "The Saint in London" (RKO Radio), with George Sanders.

STRAND

"Dark Victory" (Warners), with Bette Davis, and "For Love Or Money" (Universal), with June Lang and Robert Kent.

VANCOUVER

CAPITOL

"The Women" (Metro-Goldwyn-Mayer), with Norma Shearer, Joan Crawford and Rosalind Russell.

DOMINION

"Beau Geste" (Paramount), with Gary Cooper, Ray Milland and Robert Preston.

ORPHEUM

"Fifth Avenue Girl" (RKO Radio), with Ginger Rogers and David Niven.

PLAZA

"Winter Carnival" (Wanger-U.A.), with Ann Sheridan and Richard Carlson, also "The Ware Case" (20th Century-Fox), with Clive Brook.

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